

Philadelphia
College of Art

1971-72
Admissions
Bulletin



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The College's admissions policies and practices guarantee fair educational opportunity in concert with existing Federal and Commonwealth laws against discrimination for reasons of race, color, sex, religion or national origin.

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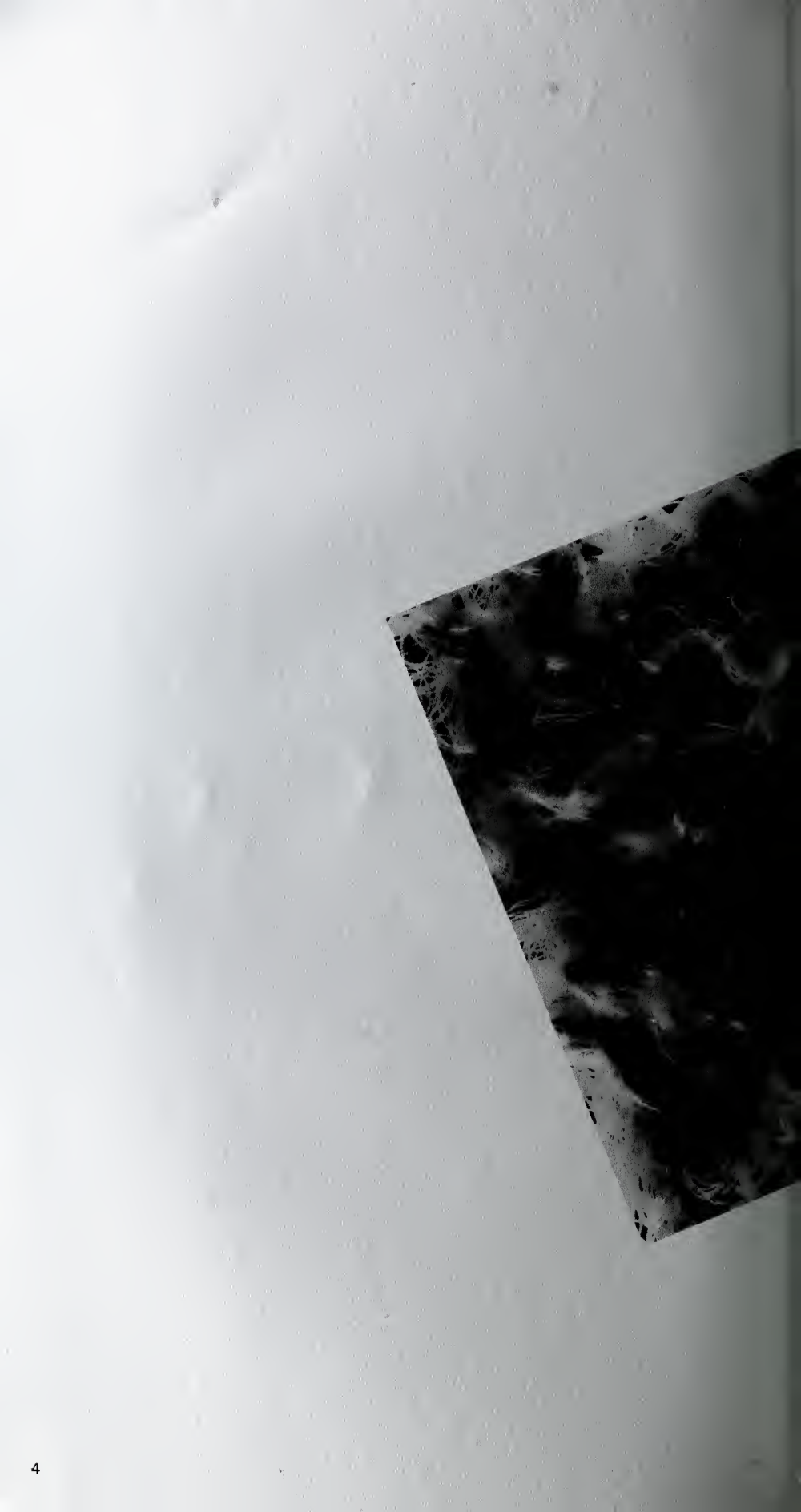
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Introduction

The Admissions Bulletin is compiled to address those interested in considering the Philadelphia College of Art among their choices for professional education in the visual arts. It attempts to describe as clearly as possible the College's programs and the processes which applicants are asked to follow.

Additionally, through editorial comment, we present some perspectives not usually available in the traditional bulletin or catalogue.

We encourage applicants to understand that a great part of the admissions process involves an informed and realistic self-appraisal. The Admissions Bulletin is only the first step in that process and should lead to further investigation.

About the College

The Philadelphia College of Art was established in 1876 in response to the interest in art and art education which was stimulated by the Centennial Exposition of that year. Originally, it was a corporate part of the Pennsylvania Museum and School of Industrial Art. At that time, as now, the primary function of the School was the professional education of artists and designers to meet the growing needs of industry.

In 1893, the College moved to its present site at Broad and Pine Streets in central Philadelphia. Advances and alterations in the institutional character and purpose of the College are reflected in the successive name changes adopted in this century: 1939, Philadelphia Museum and School of Industrial Art; 1948, Philadelphia Museum School of Art; and in 1959, Philadelphia Museum College of Art, in recognition of accreditation by the Middle States Association of Colleges and Secondary Schools. In 1964, when the College's long affiliation with the Museum finally ended, it adopted its present name: Philadelphia College of Art.

From its inception, the College has been a pioneer in the field of design for industry. Through the years, the curriculum has been expanded to include programs for the education of artists in many other areas. Today, the College offers courses in all branches of the fine arts, in art education, and in all of the major applied art and design fields.

Educational Objectives

It is the conviction of the Philadelphia College of Art that the artist is of essential value to his culture and his time, and that, for the artist, the quality of his education is of the utmost importance. The College considers its primary task to be the thoughtful and intensive preparation of the creative individual who plans to make the arts his career. It undertakes to provide the best in contemporary art and design practice, to give creative leadership, and to encourage innovation and experimentation in the areas of its concern.

To these ends, the objectives of the educational programs are defined as follows: to prepare students for conceptual and technical excellence; to enable them to achieve responsible competence within the traditional forms of disciplines while exercising initiative for their continuing redefinition; to provide an environment within which students may realize a sense of personal integrity in the development of their individual capacities. As well, the College firmly believes that students should be introduced to the generic ideas of the past and of the present, and encouraged to increase their understanding of the humanistic values of all cultures.

Educational Program

1

The College has established an organized and carefully structured educational program integrating the professional and liberal arts. Individual creativity is fostered by a continuing and close association between students and the practicing professional artists of the faculty. Emphasis is placed primarily on the experiences of studio and shop, but these are augmented by a program of studies in the sciences and humanities. This provides the student with a broad foundation from which he can proceed to a detailed program of intensive training in his area of specialization.

The first year student, regardless of intended major, is enrolled in the *Foundation Program*, which provides instruction in drawing and the basic concepts of two and three dimensional design supplemented by studio electives in a variety of disciplines.

As a sophomore, he chooses one of eleven *professional majors* and divides his time between this specialization and a sequence of related design and art courses. Such elective courses, called *Related Arts*, continue the basic studies introduced in the Foundation Program and complement the more technical training of the professional majors. Throughout his four years of study, the student pursues a program of *Liberal Arts*. This program in the humanities, language, science and history, forms the academic core of the curriculum.

The *Bachelor of Fine Arts* degree is earned by students concentrating in all the professional majors except Industrial Design and Environmental Design. Students in these fields receive the *Bachelor of Science* degree.

While PCA undertakes to provide professional education of the most exacting kind through its several undergraduate curricula in art and design, it also offers graduate education in two significant areas. Since the College has long been active in the preparation of artist-teachers for elementary and secondary schools, it acknowledges a fundamental responsibility to the educational community itself — to extend opportunities for such preparation to their most advanced level. To that end, the *Master of Arts in Art Education* curriculum encourages concentration by the candidate on his own artistic development and in his use and understanding of innovative teaching aids and concepts.

A no less compelling obligation is recognized in relation to the urban community of which the College is an integral part. The *Master of Design in Community Design* program responds to this need by enabling students from various art and design backgrounds as well as those from the behavioral and social sciences to develop the technical and interpersonal skills which are needed to effect social change. The resources of the College's several design, photography, film and liberal arts faculties are supplemented by extensive contact with community leaders, city planners and other urban specialists. The program by its nature is experimental and pioneering — a venture justified by the urgency of the need to move toward a resolution of the critical urban problems of our time.

Beyond the regular undergraduate and graduate curricula, the College offers several adjunct programs. The Evening Division provides independent part-time professional study on several different levels, including the graduate, and within the new Teacher Certification Program which enables candidates from nonart education backgrounds to gain provisional certification. A pre-college summer program is open to high school juniors or seniors who contemplate a career in art or design, while summer workshops, seminars and liberal arts offerings are available to qualified art and design majors from PCA and elsewhere. As well, the Art Education Department of the College offers a Saturday Classes Program for students, aged eight to 18.

Curricular Requirements

Foundation Program

A fundamental tenet of the Foundation Program is that the direct experience of color, light, image and form should precede the characterization of it. The inherent differences among the disciplines are discovered as the conceptual possibilities of one encounter with form lead to another. Traditional subject and technique courses are bypassed in favor of an intense, integrated studio program of two and three dimensional design and drawing. In the Foundation Program, no hierarchy is established among the disciplines: the potentialities of all are explored. Each subject is taught by a practicing artist or designer who shapes the specific content of the course to suit his students' needs. The aim of the Program is to involve the student in the discovery of ideas as well as techniques, to teach him not only to be creative, but also teach him about creativity.

This structure ensures equal distribution of time among the fundamental visual disciplines and encourages the exploration of their unique character and interdependence. Special talents and special problems are detected more readily, and students are able to engage in more sustained projects with greater skill and sensitivity. A primary concern of the Foundation Program is to provide a sound base from which students may choose the professional major most suited to their abilities.

The Foundation Program studio requirement consists of a core program of 6 hours each of two and three dimensional design and drawing and 3 hours in the elective program. The required core material is intended to provide a common background of experience for all students based on the requirements of the major instructional areas. Generally, the Foundation Program electives are more specific in their content than the core program and are intended to give the student an opportunity to pursue his particular interests.

The program is supplemented by a lecture series offered concurrently with the studio program. The lectures will consist of presentations from all of the major instructional areas concerning important aspects of their disciplines as well as lectures by visiting artists and significant individuals in related fields.

In the fall semester, all students are scheduled to take three 6-hour courses in the core curriculum (2-D, 3-D and Drawing), supplemented by one studio elective. In the spring semester, either the 2-D or 3-D course may be dropped and new electives added. During both semesters, 6 credits from each of the liberal arts subject categories of Art History and Language and Literature are rostered to bring the freshman year total to a maximum of 36 credits.

FP 100

Drawing

6 hours, once a week

1st and 2nd semesters, 6 credits

An introduction to the ideas of perception and an exploration of the ways to express thoughts and experiences visually. Emphasis is on drawing as a discipline for its own sake as well as a means for developing the student's artistic vocabulary and potential.

FP 120

2-D Design

6 hours, once a week

1st and 2nd semesters, 6 credits

Using various media, this course investigates the principles of organization in relation to the two-dimensional surface, including extensive study of color and specific systems of design.

FP 190

3-D Design

6 hours, once a week

1st and 2nd semesters, 6 credits

A survey of the fundamental problems of form. By studying the principles of structure, the student develops his response to the nature of materials and their relationship to form.

A list of the studio electives open to freshmen is issued prior to registration each semester.

Foundation Program Requirements:

Core Studio Credits	15
Studio Elective Credits	3-9
Liberal Arts Credits	12
Maximum Freshman Year Credits	36

The Professional Major

At the beginning of his sophomore year, each student elects a major in one of eleven departments:

Art Education

Craft:

Ceramics

Metal

Wood

Environmental Design

Fibres

Graphic Design

Illustration

Industrial Design

Painting

Photography and Film

Printmaking

Sculpture

The professional major curricula encourage students to achieve the resourcefulness and initiative necessary for leadership in the visual arts. Each major is taught by experienced professionals who define a broad framework for each area, establish high standards of performance, and guide the student through increasingly complex problems designed to instill professional competence.

The highly individualized instruction is supplemented by a program of participation by nationally-known artists, designers, educators and distinguished leaders from industry.

Related Arts

In the spring of their freshman year, students indicate a choice of major, and, prior to advance registration for the sophomore year, are advised about related and liberal arts choices most suited to the development of their individual talents and the needs of their professional goal. Major departments may recommend or require specific courses offered by other departments. Given the range of technical and conceptual differences among disciplines, credit requirements vary considerably among the eleven major fields of study. Sculpture or painting, for example, permit great latitude in the choice of elective courses to encourage that kind of individual self-determination so central to a career in the fine arts. Alternatively, in the fields of environmental or graphic design, the achievement of professional expertise may call for studies in such diverse areas as pollution control, the analysis of visual systems or the economics of advertising. Depending on in-major requirements, and if courses offered outside a department are also mandated, the number of free Related Arts electives remaining varies from a low of 20 credits through all four years to a high of 34 credits.

Liberal Arts

It is fundamental to the College's educational philosophy that the comprehensive instruction of an artist, designer or teacher must include studies in the social sciences, philosophy, history, and literature. Emphasis at PCA is on teaching the student to question, investigate, and analyze his heritage in order to realize more fully his primary artistic concerns.

Studies in the Liberal Arts Department are divided into four major categories: Language/Literature, Art History, Social Studies, and Science/Philosophy. Freshmen are required to take 6 credits each in the Language/Literature and Art History categories, and may, with faculty permission, roster an additional 3 credits in their spring semester. Based on an evaluation of the entering student's transcript and test scores, Freshman English (LA110) may be required; however, qualified students may choose any 100 or 200 level Language/Literature offering. Beyond the Freshman year, there are no specific course requirements, although students must satisfy a six credit total in each subject category.

Approximately one-half the credit hours required in the Liberal Arts program are free electives with selection based upon the interests and ability of the student and the consent of the major department advisor. An Independent Study Program offering the student an opportunity to work with a faculty member on a project designed by the student is available to upperclassmen.

A total of 45 credits must be earned in Liberal Arts Department courses during the four-year undergraduate program. Minimum credit requirements in each of the four basic course categories are shown below. As noted, electives may be chosen from among the offerings in any or all of these categories.

Students who discover a strong interest in one or another of the four Liberal Arts subject classifications may, with the approval of their faculty advisors, roster considerably more credits than are normally required. Liberal Arts credits earned beyond the 45 credit minimum reduce the student's basic Related Arts requirement in the same manner as do studio electives.

Beyond the 12 credits specifically required during the freshman year, there is no fixed credit-per-year requirement. Credits may be earned on an average of 5 to 6 per semester during the upper six semesters, or at any other rate the individual student, with the approval of his advisor, may prefer.

Credits

Language/Literature	6
Philosophy/Science	6
Art History	6
Social Studies	6
Unrestricted Liberal Arts Electives	21
Total Liberal Arts Requirements	45

Advisory Program

During the freshman year, Foundation Program faculty and the Chairman serve as student advisors. Apart from continually reviewing students' progress in course, advisors assist them in choosing the major field most appropriate to their individual talents. On entering a sophomore major, each student is assigned a new faculty advisor who is retained throughout his tenure in the same department. Another faculty advisor is appointed only when the student undergoes a change of major department.

Students are expected to meet with their advisor at least twice each semester. Any and all roster changes desired by the student require the advisor's approval. Advance scheduling, preceding each semester's registration, is always completed by the student in consultation with his faculty advisor.

Each professional department is assigned one or more Liberal Arts faculty members who are available to assist both major advisors and their advisees in the selection of a course of study appropriate to the student's program requirements and individual ability and interests.

Departmental Functions

A student's progress and welfare within the several instructional programs of the College are primarily the responsibility of his major department. In addition to providing each major student with the guidance of an assigned faculty advisor, the department's faculty and its Chairman undertake to establish and promote appropriate standards of performance.

Beyond the College's minimum requirements, each department may establish additional in-major requirements with respect to attendance, lateness and related matters. To enable a department to define the level of student performance it deems necessary, the Chairman, with the concurrence of his faculty, may:

1. establish a higher minimum grade point average requirement *in major* than the minimum 2.0 (C) required by the College;
2. require that a student repeat a course or courses;
3. place a student on departmental probation and define its terms;
4. drop a student from the department.

Every student must have the approval of his department to proceed to the next level of course work. It is the department's responsibility to keep each student informed of his progress toward graduation. And finally, the student's petition to graduate must be approved by the department Chairman in conference with his faculty.

Credit Structure

The College requires an absolute minimum of 130 credits for graduation. The basic credit distribution is as follows:

	Credits
Foundation Program (core studies)	15
Major Program	36-48
Related Arts	20-34
Liberal Arts	<u>45</u>
Minimum Baccalaureate Requirement	130

Credit Regulations

Freshman year students carry a maximum of 18 credits each semester: 9 core program and up to 3 studio elective credits in the fall; 6 core program and up to 6 studio elective credits in the spring; and 6 liberal arts credits in each semester. Because this program is considered sufficiently concentrated and challenging to engage fully the interest and abilities of first year students, first-time freshmen are not allowed to roster additional studio courses. Transfer freshmen, exceptionally, may carry additional studio work in their second semester, with the express approval of the Foundation Program Chairman, and if rostering permits.

Thereafter, a student carrying an average of 17 credits per semester is considered to be making normal progress towards graduation, although a minimum average of 16 credits per semester is acceptable. As a general rule, any student beyond the freshman year may carry no more than 18 credits in any given semester. However, students with a minimum 3.0 (B) cumulative grade point average may request permission to carry a maximum of 21 credits per semester.

The minimum credit load for full time student status is considered to be 12 per semester. However, a minimum of 14 credits per semester must be carried for a student to be eligible for Veterans Administration benefits.

Credit Hour Ratios

Semester credits are earned at the ratio of one credit for one class-contact hour in all Liberal Arts courses; in studio courses one semester credit is given for two contact hours. In both instances the sum total of in-class and required out-of-class work is considered to be the same, that is, a minimum of 3 hours of work per week per credit. Each lecture hour-of class time

is presumed to require two hours of preparation, while each two hours of studio class time requires an average of one hour's preparation.

Special Undergraduate Programs

Community Design Program

The Program is an experimental, interdisciplinary curriculum designed to engage the interest and abilities of professional designers in a study of the critical urban problems of our time. The subject matter of the program stems directly from the needs and attitudes of the community. Experience is gained through direct involvement in neighboring, disadvantaged urban communities, while the acquisition of new design skills is developed through the formulation and analysis of alternative solutions to actual problems. Supplementary studies in related areas such as urban history, ecology, ethnic diversity and synectics may be scheduled concurrently to support work done in the field. Additionally, community leaders, economists, city planners and other consultants serve regularly as guest speakers to introduce a wide range of considerations that sharpen the student's awareness of the complex, interpersonal factors affecting societal change.

Involvement in the undergraduate program may be initiated by electing the Community Seminar (CD 403) or the course in Design Problem Formulation (CD 402), individually or in concert with the day of Field Work (CD 401). Enrollment in the Field Work program is limited to the junior and senior years, and those who do enroll must roster the full three—course program in their first year. Thereafter, the Community Seminar must always be taken concurrently with Field Work, for a total of 4 credits in each semester.

Joint Professional Major Teacher Certification Program

Students who prefer to elect a professional major other than Art Education but who anticipate a career teaching in the public schools, may roster a dual major leading to provisional certification and to the BFA or BS degree in the major field of their choice. This program requires a minimum of 146 credits for graduation, 25 of which must be in Art Education course work (the normal 23.5 credit AE program plus 1.5 credits in AE/Related Arts). Completion of the program normally requires nine semesters.

Beginning in the sophomore year, and continuing through their three-year professional major, students may roster a maximum of 9 credits in AE subjects to be carried in any semester, within the permissible maximum defined under Credit Regulations. Such courses may be taken in the regular daytime Art Education program, and, in some cases, in the new Art Education Certification program being offered in the Evening Division. The number of AE course credits remaining, including the practicum and 1.5 credits in the RA studio work, are rostered in the ninth semester.

Independent Thesis Program

For those students who feel the need for a more flexible format in which to pursue their development as artists, and who have demonstrated their ability to initiate and sustain long-term projects to the satisfaction of their major advisor and department Chairman, the Independent Thesis Program provides an alternative to the normal major curricula. Approved candidates may enter the program as early as the second semester of their sophomore year and are released from their regular major requirements for the duration of their enrollment in the program. A single semester grade is earned for the total credit requirement so replaced.

The program is administered by the Independent Thesis Committee which assigns each approved student two faculty tutors from different discipline fields, who thereafter meet jointly with the student to review his progress and to grade him at mid-year. Final year-end grades are determined by the Committee meeting with the candidate's faculty tutors. With the Committee's approval, students may continue in the program from year to year, and may be graduated with a degree designation that is defined mutually by the student, his tutors and the Committee.

Pre-College Program

The College offers two four-week summer studio programs for high school students who have completed the eleventh or twelfth grade. College students who wish instruction in studio work are also invited to enroll.

The Pre-College Program, patterned after the College's Foundation Program, offers experience in two and three-Dimensional Design. Courses are intended to provide an introduction for high school and college students by exposing them to faculty who are professionally committed to the visual arts. The program enables students seeking admission to encounter some of the ideas, standards and procedures which continue in their college career.

The College's Foundation Program faculty strongly recommends the Pre-College experience for all students considering an art college education. The Admissions Committee may allow experience in the Program to substitute for a portfolio. The Portfolio Committee may require creditable achievement in the summer program as a condition for entrance to the College.

The College is a personality which seeks, questions and challenges. Its activity requires change and the related ability to live without fear of change. The College invites others, new students, each year to join in this search. We exert a value structure, and we select from among applicant those we appraise as meeting our standards.

Our judgements are admittedly arbitrary, human and fallible, but we wish to state our values nonetheless.

We value applicants who:

seek to employ visual forms as their primary means of statement;

seek a life's work in the visual arts;

demonstrate the ability to meet, question and challenge the ideas and concepts of their time;

seek to increase their awareness of themselves and their world;

address and influence their environment in a positive, individual manner;

seek a meaning of life and bring energy, humor, concern, and initiative to their seeking.

Admissions Policy Committee

April 1971

Requirements for Admission

Standardized requirements for admission cannot measure the human dimensions of applicants. They do produce a fundamental sorting but depend on other forms of criteria to document applicants as individuals.

It has been historically true that the better applicants for admission to PCA are able to present themselves in ways which they consider most appropriately demonstrate their assets.

Accordingly, the College has assumed that the structure and content of the application for admission should be at least in part the responsibility of the candidate.

Each applicant is asked to design his own application process by indicating which credentials he would like to present in addition to the mandatory high school record and portfolio. This is accomplished through the self-presentation requirement explained below.

Required: •

1. High school record
2. Portfolio
3. Self-presentation options.
- Transfer applicants refer to page 25.

Scholastic Requirements

Freshmen must be graduates of an accredited secondary school or the equivalent. A curriculum of college preparatory subjects is recommended. A specific course distribution is not required, although a minimum of four (4) years of English and two (2) of history is strongly recommended. Because mathematics is not included in the College's liberal arts program, two (2) years of high school mathematics are considered sufficient. Remaining courses should be selected from the approved college preparatory program, including studies in humanities, art history, psychology, sociology, languages and sciences. A minimum of two (2) years of art is recommended.

Scholastic Requirements Without High School Graduation

Applicants not holding regular high school diplomas may qualify for admission consideration by one of the following methods:

1.
GED Tests are acceptable on conversion to a state diploma through the department of public instruction of the applicant's resident state.

2.
Applicants not holding a diploma may qualify for admission consideration through the College Level Examination Program (CLEP). General Examination Scores should be forwarded to the Admissions Office with all available scholastic records. CLEP is administered monthly through the testing centers of most major universities from which registration information may be obtained.

Portfolio

All applicants are asked to demonstrate visual ability through the presentation of a portfolio. We do not list specific projects or requirements, but leave the selection of work to your discretion. We prefer recent work and like to see the breadth of your visual exposure as well as depth in areas of particular interest.

You may also choose visual options as part of your self-presentation requirement to supplement the information in the portfolio.

Portfolio Requirements

1.
A portfolio of a minimum twelve (12) slides and/or photographs representing at least eight (8) pieces of original work. Slides or photographs must be numbered and titled to correspond to their description. Descriptions should indicate the size and media of work and briefly explain the problem which it addresses, if any. When more than one picture is used to show a work (i.e. 3-D, sculpture) slides should be labeled in sequence (2a, 2b, etc.)
Each slide/photograph must be labeled with the applicant's name.
We are not responsible for unlabeled slides.
Send portfolio separate from applications or other credentials.

2.
Two slides or photographs of the pieces that the applicant deems most representative of his work should be marked for retention by the College.

Freshman applicants electing the interview-with-portfolio self-presentation option may present actual work and/or slides. All work will be reviewed during the interview. The College will retain only the two slides noted above.

The 1971 or 1972 summer Pre-College Program may supplement or supplant the portfolio presentation. Any applicant who wishes to substitute this experience for the portfolio requirement must give written notice to the Admissions Office.

Self-Presentation Requirement

The purpose of the self-presentation requirement is for you to design your own application, demonstrate strengths, indicate your individuality, personality and background, and what you hope to gain from our educational environment. You should use the options to indicate what you wish us to know about you.

You must choose at least one of the self-presentative options. We expect you to select as many as appropriate to express perspectives about yourself not obvious in records and portfolio.

Each freshman candidate is asked to designate on the application form (enclosed in rear) those credentials which he feels the College should use to supplement the evaluations of the high school record and portfolio. Credentials chosen from the self-presentation options will then become that applicant's requirement for admission. The Admissions Office will expect applicants to present these credentials *within two months of the date of application.*

Applications will be considered for admission only after all anti-

cipated credentials have been received. Failure to submit selected options will result in automatic suspension of processing.

Files are checked each month to monitor progress. Applicants are periodically informed by the Admissions Office of the progress of their applications.

Self-Presentation Options

1.
Testing Results:
CEEB Scholastic Aptitude Tests (SAT)
American College Testing (ACT)
CEEB Achievement Tests
Other (IQ's, Personality Inventories, Aptitude Tests, etc.)
2.
Recommendations
Letters of Reference
3.
Autobiography
Statement of Purpose
4.
Original Writings:
poetry
stories, plays
compositions, essays
music, dance
5.
Visual Presentations (not substitutes for the portfolio):
slides/photos of additional work
films (8mm only)
independent visual projects
sketchbooks
6.
Interviews:
with portfolio
without portfolio
7.
Miscellaneous Presentations:
musical
dance, drama
other

Self-Presentation Interview

Applicants who choose an interview as part of their self-presentation will be assigned an individual meeting with a member of PCA's Admissions Staff or Faculty.

Whenever possible, appointments will be arranged within the month requested by the applicant, providing the interview date does not exceed the two-month limitation.

The structure and content of the interview are the applicant's choice; the interviewer will not be primed with questions, answers or a format to be followed. The best interviews are those which the applicant directs toward a mature and fully documented investigation of himself and the College.

UICA Mutual Application Program

PCA encourages applicants who are considering more than one of the UICA member colleges to apply through the Mutual Application Program (described on page 27). MAP applicants should follow procedures outlined in the Mutual Application brochure. *In addition*, when applying through MAP to PCA, candidates *may* elect to present self-presentation options indicated above. *Supplemental self-presentation credentials should be sent directly to PCA's Admissions Office, not to MAP Central.*

SAT or ACT College Testing

SAT's or ACT's are *not* required by the College. Test results will be weighed in the admission decision only when an applicant has so requested through his self-presentation option.

CEEB Achievement Test

The CEEB English Composition Achievement Test is required of all candidates. Results are not for admission evaluation, but for course placement.

Informational Tours of the College

Student-guided tours of the College will be arranged by appointment for applicants and/or families seeking information. A member of the Admissions staff will be present to answer questions. Interested parties should call or write the Admissions Office for appointments.

Evaluation for Admission

The College does not maintain an idealized model applicant against which to measure all aspirants to the freshman class. We value diversity. Each applicant is judged on both objective and subjective criteria.

The College is committed to a heterogeneous student body. Differences in age and racial, educational and cultural background are valuable. Preference is given to those who demonstrate maturity and an ability for conscious self-awareness. Because there are many paths to such goals, we favor freshman transfers, veterans and others who have known delays between high school and college.

No specific weighing, ranking or hierarchy of admission criteria has been established for 1972. Educational records, portfolio and self-presentation will be reviewed together for us to see a composite picture of each candidate. Through analysis of these composites, we determine which applicants we feel are best served by study at PCA.

Application Procedures

Dates, Deadlines, Fees and Deposits

PCA has adopted a phase system of admissions for the 1972 freshman class. We will begin processing of applications in September, but will answer all candidates on April 1, 1972. This change will give the Admissions Committee an improved, over-all view of the 1972 applicant population.

All credentials are due in the Admissions Office within two months after the date of application. Notices of decisions will be mailed on April 1, 1972.

The Admissions Committee has determined that 1100 applications from seniors graduating in 1972 are sufficient for the quantities and qualities of students we seek. Our best estimate is that we will have received that number of applications by February 15, 1972.

Because of the large number of applications, the Admissions Office must ask the applicant to assume the greater portion of responsibility for his own application procedure. Files are checked monthly to monitor the progress of each applicant, and notices are sent to those whose credentials are overdue. If no response to such notice is received within two weeks, the files are closed.

The table below outlines the dates and fees characteristic of the 1971-72 admissions processing cycle.

<i>Dates of Application:</i>	<i>Opening:</i>	<i>Closing:</i>
Freshman	September 1	see above
Upperclass Transfers	October 1	July 1
Financial Aid (PCS)	September 1	February 1

Credentials Due:

within two months after date of application

Notice of Admission:

Freshman	April 1, 1972
Upperclass	Rolling Admission

<i>Fees and Deposits:</i>	<i>Amount:</i>	<i>Due:</i>
Application	\$ 20	with application
Tuition Deposit	\$100	May 1, 1972
Housing Deposit	\$ 75	First come, first served

Refund Dates:

Application Fee	no refunds
Tuition Deposit	refundable until May 1, 1972.
Housing Deposit	refundable until May 1, 1972.

Foreign Student Applications

Due to the lengthy procedures and great amount of time needed to receive and evaluate credentials and portfolios from overseas, foreign applicants should apply a year in advance of desired admission.

Foreign applicants are required to take the *Test of English as a Foreign Language* (TOEFL) as administered by the College Entrance Examination Board and to forward results along with the preliminary application.

If TOEFL scores are acceptable, the College will send forms necessary for completing application. As instructed in the special forms for foreign applicants, all transcripts and other documents must be certified by an embassy, legation or consular officer of the U.S.A.

The College has no financial aid for foreign students. Federal government loans and grants are limited to U.S. citizens and are not available to foreign students. Foreign students must file proof of their financial ability to support themselves from their own resources.

The immigration forms necessary for student visas are completed by the College only *after* an applicant has accepted an offer of admission.

Veterans

As an accredited degree-granting institution, the College is approved by the Veterans Administration. Information about educational benefits may be obtained from any VA office.



Applicant Histories

The following histories are offered to exemplify our admissions policy and as samples of the ways in which some of the 1971 applicants utilized the requirements to document their cases. Only the names are borrowed from fiction.

Tom Bombadil

17 year-old male
senior in large, selective, urban high school
rank-in-class: 4th-5th
grade range B-D
previous art experience: 1 year high school, local art center
other activities: camp counselor, theatre, youth group, etc.

Self-Presentation Options:

SAT's: 675-725 range
recommendations from counselor and teacher
interview with portfolio

Tom's interview was the deciding factor in his application. His portfolio was judged as average -- experimental but poor technically, with evidence of energy and vitality. Through his conversations with the Director of Admissions, he demonstrated his awareness of the weaknesses

in his portfolio and his excitement in his work. He read his poetry, played the guitar and sang original songs; he asked perceptive questions about the College. His interests and depth of involvement, his perceptions and ideas were revealed and explained. By so constructing the interview, Tom turned an unexciting application into one with force and individuality.

Decision: Tom Bombadil was offered admission with summer school recommended to strengthen his visual preparation.

Periwinkle McAlister

MAP applicant

18 year-old female

senior in suburban high school

rank-in-class: 1st-5th

Grade range: A-B

Previous art experience: art major for 4 years, summer programs

other activities: film workshop, guitar, teaching

Self-Presentation Options:

recommendations and autobiography required by MAP

original writings

additional visual projects

interview

Periwinkle selected her references with care, representing her high school art teachers, academic faculty, counselors and faculty from summer workshops. All of her recommendations were personal, relevant and enthusiastic about the applicant. Her autobiography detailed her artistic preparation and background, her specific interest in film, her involvement in and expectations of a visual education. The slide portfolio which Periwinkle submitted was judged as average "with a lot of spirit".

A good applicant, Peri could have easily considered the MAP requirements sufficient to document her application to PCA. However, she chose to visit the College and present additional visual and written material in an interview. In the conference, Peri showed her films, special design projects, sketchbooks and haiku poetry. Although noticeably shy, she demonstrated the force of her personality and artistic interests, and she pursued questions concerning the College. Her additional choices were not required to guarantee acceptance; rather they allowed Peri to personalize the admissions process and to gain perspectives about the College as an aid in finalizing *her* choice.

Decision: Offered admission.

Arthur Medius

19 year-old male

senior in suburban high school

rank-in-class 4th-5th

grade range: C-D
previous art experience: 3 years high school, local art center
other activities: scouting, sports

Self-Presentation Options:
SAT's: 400's
recommendations
interview with portfolio

Arthur's art teachers were enthusiastic about his development and technical skills. However, his counselor was dubious about his academic preparation and noted that he had difficulty operating successfully in a classroom situation. She stated that he was charming but a bit young and immature. This last characterization was echoed by the interviewer who found Arthur to be likeable but lacking a mature approach to his work and self-evaluation. Arthur's portfolio was weak, consisting of "attempts at cartoons or immature expressions of grotesque themes".

Decision: Arthur Medius was not offered admission.

Emmaline Evans

18 year-old female
voluntary drop-out from suburban high school
completing requirements at a city academy
grade range: average to poor
previous art experience: 4 years high school
other activities: scouts, sports

Self-Presentation Options:
SAT's: high 500's to mid 600's
autobiography
poetry and short stories
visual projects and additional work
interview with portfolio

The poetry and short stories which Emmaline presented were judged exceptional. They revealed awarenesses and verbal capabilities not indicated in her transcripts. The report that the faculty interviewer submitted on her portfolio and other visual presentations was glowing with praise: "projects are a joy, constructing 3D objects with focus of formal concerns, experimental with media... images..." Emmaline's initiative in the interview was also impressive. She discussed her background, employment experiences, literary interests, visual concerns, theories and conceptions with humor and imagination.

Emmaline exploited a number of self-presentation options very much to her benefit. By thus exposing her varied interests and abilities, she contradicted what seemed a dubious application.

Decision: She received an unqualified offer of admission.





Jonathon Mentor

18 year-old male
senior in rural high school
rank-in-class: 1st-10th
grade range: A-B+
previous art experience: none
other activities: yearbook, newspaper, magazine

Self-Presentation Options:

SAT's: 700's
recommendations
autobiography

Jonathon's high school was small and offered no art courses. He had pursued his interest in photography and other art forms on his own. His portfolio was therefore limited. In his autobiography Jonathon explained his interest in a professional art education, his other activities, goals and expectations. It was a very convincing statement. Recommendations received from his counselors and faculty further documented this interest as well as his extremely competent academic ability.

Decision: Jonathon Mentor was offered admission with the condition of successful completion of summer school.

Zetta Frazier

19 year-old female
1970 graduate from large, urban high school
rank-in-class: 4th-5th
grade range: C-D
previous art experience: 4 years high school, 1 year college
other activities: community organizations, jazz group

Self-Presentation Options:

SAT's: 300's
recommendations
interview with portfolio

Zetta had applied and was rejected for admission in 1970. At that time her rejection was based on an average portfolio, poor academic record and unproven motivation. The Admissions Committee suggested that she consider enrolling in a college program to strengthen her academic preparation. Zetta entered as a freshman in a community college, taking both liberal arts and studio courses. She asked for reconsideration.

To further document her 1971 application, Zetta submitted letters of reference from high school and college faculty members. The latter were most enthusiastic about her development during the year. Zetta also requested an interview with portfolio. The faculty reviewer offered an unqualified recommendation for her portfolio which was broad in scope and showed promise in

drawing. Zetta discussed her work with insight and demonstrated many other interests-- literature, music, community problems.

Decision: Zetta Frazier was offered admission to the 1971 freshman class.

Susie Salix

MAP Applicant
17 year-old female
senior in suburban high school
rank-in-class: 1st-5th
grade range: A-C
previous art experience: 2 years high school
other activities: yearbook, decorations, stage crew

Self-Presentation Options:
recommendations and autobiography required by MAP
SAT's: high 500's
interview with portfolio

Susie's recommendations from her art teacher, counselor and yearbook advisor were routine, emphasizing her academic record and the awards that she had received. They all recommended her for admission. The essence of her autobiography was a detailed listing of awards and activities in which she had participated. It did not offer insights into her personality nor any indication of self-awareness. The interviewer submitted an unfavorable evaluation of Susie's portfolio. Lacking were three-dimensional and design pieces. She did not control the interview situation, but rather relied on questions from the interviewer. Susie did not exhibit the desired maturity, imagination nor awareness.

Decision: Susie Salix was not offered admission.

Benjamin Aragorn

21 year-old male
1968 graduate of urban high school
rank-in-class: 3rd-5th
courses taken at city university, 1970-71
previous art experience: college—level photography course

Self-Presentation Options:
recommendations
interview with portfolio

Benjamin had been a college drop-out his first semester after high school, and since then had held various jobs. During his interview he discussed the sense of direction he had found when working in a design studio and his growing interest in photography. He had recently completed academic courses at a city university and was assured of his ability to concentrate on his studies. He now found himself eagerly contemplating full-time enrollment in a professional art curriculum.

The portfolio of photography which he showed was experimental, conceptual and broad in scope.

Decision: Benjamin was offered admission with summer school required to broaden his visual exposure.

PCA considers any applicant who has been enrolled in a college-level program of studies after secondary school to be a transfer applicant. Transfers enjoy a preferred position among applicants for admission since it can be assumed they have matured in their goals and have actually demonstrated their abilities at the college level.

The portfolio is paramount to the evaluation of a transfer applicant, being the primary means for determining the applicant's initial level of study at PCA. A generous liberal arts transfer policy allows credit for previous academic courses; however, an applicant's class standing and the remaining number of credits required to attain the degree is determined by his entering studio level. A substantial number of liberal arts transfer credits will lighten the student's course load and allow exploration of additional academic or studio areas, but will not effectively shorten the amount of time required to complete requirements for the degree.

Transfers who have not had substantial studio instruction should expect to be registered for the Freshman Foundation Program studio courses, and should anticipate being enrolled for the equivalent of eight semesters regardless of the number of liberal arts transfer credits awarded upon entrance.

Advanced standing applies to students transferring into the sophomore or junior level in major department and related arts courses. The first year at PCA includes 24 credits of studio. Applicants who have completed more than that amount should apply for advanced standing. Entering studio status is determined by portfolio evaluation and examination of transcripts. Credits for studio courses are not transferable; rather, if the applicant's work demonstrates competence sufficient for sophomore status, Foundation Program studio credits are waived. Similarly, when the portfolio demonstrates competence sufficient for junior status, freshman and sophomore studio credits are waived.

A minimum of four semesters with a minimum of 48 credits (28 in major), are required to achieve a baccalaureate degree. Therefore, applicants are not accepted above junior level.

Unlimited credits are allowed for achievement of "C" or better grades in liberal arts course work which is consistent with PCA's requirements and from an accredited college. In general, credit for courses in humanities, social sciences, languages, physical sciences, art history and some mathematics are allowed.

PCA subscribes to the transfer program of the Union of Independent Colleges of Art (see page 27) allowing direct admission on a space available basis to sophomore-level programs after completion of the freshman year at any UICA school with a 2.0 average or higher.

Application Requirements

1. Transcripts of all previous college experience, and catalogue issues describing course work recorded.
2. High school transcript (not required if applicant holds a bachelor's degree).
3. Portfolio
4. Optionally, letters of recommendation from the Dean of

Students of the institution previously attended and from former studio instructors.

5.

An interview with a member of the Admissions Staff is recommended.

Advanced standing applicants are not granted interviews with portfolios and should not attempt to make appointments with department chairmen until after the portfolio has been reviewed and the applicant accepted at an advanced level. Department chairmen routinely meet with advanced standing transfers prior to registration in the fall to discuss course requirements.

6.

Transfer applicants anticipating freshman status may elect to complete any of the "self-presentation" requirements listed on page 15.

Transfer Portfolio

1.

Applicants for freshman status should follow portfolio instructions listed on page 14.

2.

Advanced standing applicants should present a portfolio demonstrating basic abilities (drawing, two-dimensional, three-dimensional) as well as competence and preparation in area of intended major. Examples of advanced work in media outside of the major area should be included for evaluation of related arts credits for those anticipating junior status.

Applicants must indicate the major department for which they wish to be considered.

Whenever possible, advanced standing portfolios should be presented in the form of slides. Applicants should expect to have their portfolio retained by the Admissions Office until evaluation by major department faculty has been completed (approximately thirty days).

Notice of Admission

Transfer applicants judged admissible on an advanced standing level will be so informed when evaluation of portfolio and all credentials has been completed. However, a definite offer of space in the major department will not be made until after the advance registration of presently enrolled students in the spring.

The Union of Independent Colleges of Art

To prepare artists and designers for the more complex and demanding tasks ahead, professional programs undertaking the education of the artist have had to recognize their evolving and expanding obligation to reorganize to meet enlarging needs. To a substantial degree leadership in this endeavor has been the obligation of the independent art colleges. The Union of Independent Colleges of Art (UICA), created in 1966, united for cooperative work six of the oldest and most vigorous colleges of art and design in the nation. There are eight member institutions at present: California College of Arts and Crafts; Cleveland Institute of Art; Kansas City Art Institute; Maryland Institute, College of Art; Minneapolis College of Art and Design; Philadelphia College of Art; Rhode Island School of Design; and San Francisco Art Institute. These institutions share a common, primary commitment to the visual education of young artists and designers. As an academic consortium, UICA's goal is to advance the professional work of its constituent members, their faculties and students.

Collectively, the UICA schools offer virtually every field of study available in current visual arts education. Through cooperative programs, such as those listed below, a student at any one of the UICA institutions may gain access to a variety of philosophies and environmental structures.

Student Mobility Program allows students enrolled at any one of the member colleges to arrange a program of study for one or two semesters at another member college.

Transfer Program for students completing the freshman year in good standing at one UICA member institution in transferring to another member institution without loss of credit or time.

Junior and Senior Year Abroad Programs access by students registered in UICA member colleges to study in Mexico, Italy and England.

Other cooperative programs exist in such areas as faculty exchange, curricular development, and library resources.

The Mutual Application Program

The Mutual Application Program (MAP) has been created by the member institutions of the Union of Independent Colleges of Art to facilitate accessibility to their various programs.

A single application with supporting credentials and one basic portfolio, in saving time and expense, allows the student to concentrate on the quality of the work presented. The program permits the applicant to be considered concurrently by the member colleges to which he applies.

MAP supplements admissions processes now being used by the individual consortium institutions. It does not replace the individual application process which should be used if the student intends to apply to only one of the UICA colleges.

For Applications Write To:
MAP Center
4340 Oak Street
Kansas City, Missouri 64111

Applicants are encouraged to request the college bulletins from each institution. Although the UICA colleges are similar in character and do share common goals and structures, there are both obvious and subtle differences in philosophies and programs. It is to the applicant's

advantage to explore these separate institutional characteristics.
The applicant will then be able to select more accurately the colleges
which offer programs that will assist him in realizing his educational
goals.

Colleges of the Mutual Application Program:

- California College of Arts and Crafts
Broadway at College Avenue
Oakland, California 94618
 - Cleveland Institute of Art
11141 East Boulevard
Cleveland, Ohio 44106
 - Kansas City Art Institute
4415 Warwick Boulevard
Kansas City, Missouri 64111
 - Maryland Institute, College of Art
1300 West Mount Royal Avenue
Baltimore, Maryland 21217
 - Minneapolis College of Art and Design
200 East 25th Street
Minneapolis, Minnesota 55404
 - Philadelphia College of Art
Broad and Pine Streets
Philadelphia, Pennsylvania 19102
 - Rhode Island School of Design
2 College Street
Providence, Rhode Island 02903
- (San Francisco Art Institute does not currently participate in MAP
because of its particular admissions policies.)

The profiles published below described the freshman classes of 1970 and 1969; appropriate data for the class of 1971 is not yet available. Because of the self-presentation requirement for the 1971 applicants and the variance in importance of credentials for each individual, it is difficult to project a profile for that class. We can only assume that the class of '71 will be more heterogeneous than previous classes and will provide wider distribution in testing and rank-in-class profiles.

The freshman class tables list data on all new freshmen, including transfer students. However, the high school rank-in-class profile excludes transfer students.

Included with the list data is a description written by the College's Counseling Psychologist summing up the results of the IPAT 16PF personality inventory administered to previous freshman classes. These comments are general and cannot be construed to be precise or predictive; they are offered only as another source of information to those considering PCA and its environment.

	1970 Freshman Class	% of 306	1969 Freshman Class	% of 280
Total:	306		280	
Male:	147	48%	144	51%
Female:	159	52%	136	49%
Ages:				
17	71	23%	72	26%
18	153	50%	139	50%
19	33	11%	36	13%
20-24	44	14%	29	10%
25 & older	5	—	4	—
Residents:	173	56%	150	54%
Commuters:	133	44%	130	46%
Transfer Freshmen	50	16%	56	20%
First-time Freshmen:	256	84%	224	80%
Pre-College Program:	183	60%	161	58%
Geographic Area:				
Mid Atlantic	251		243	
New England	24		24	
Mid West	16		7	
South	11		3	
Far West	1		2	
Foreign	3		1	

High School Rank-in-class

	1970 First-time Freshmen Total 256		1969 First-time Freshmen Total 224	
1-1/5	58	23%	64	29%
2-1/5	74	29%	57	25%
3-1/5	60	23%	56	25%
4-1/5	31	12%	28	13%
5-1/5	9	3%	9	4%
No Rank	24	9%	10	4%

SAT Verbal Table

	1970	1969
Below 300	4	6
300-349	14	7
350-399	31	23
400-449	52	29
450-499	49	37
500-549	55	51
550-599	49	59
600-649	23	26
650-699	9	14
700 and above	6	9
Median	495	528

Entering Students—Transfers

	1970	1969
Freshman Status	50	56
Sophomore Status	48	37
Junior Status	18	19
Previous School:		
UICA	5	3
NASA	12	20
Other Art Schools	13	17
Univ./College	55	48
Jr./Comm. College	23	17
PCA Evening School	7	5
Other	1	2
No. Years Prior Education:		
less than 1	11	11
1-1½	32	42
2-2½	42	39
3	10	13
4 or more	21	7

Selected Undergraduate Characteristics 1970 Fall Semester Enrollment

Total students	1124
	537 men
	587 women
	89 part-time
Freshmen	304
Sophomores	297
Juniors	236
Seniors	225
Unclassified	7
Special (incl. Teacher Certification)	28
Graduates	27
Upperclass Department Majors •	
Art Education	74
Craft	81
Environmental Design	35
Fabric Design (Fibres)	30
Graphic Design	79
Illustration	136
Industrial Design	56
Painting	134
Photography & Film	71
Printmaking	43
Sculpture	70
Independent Thesis Program	9
Commuters	387 (34%)
Student Residence	157 (14%)
Apartments & Others	580 (52%)
From Pennsylvania	599 (53%)
From other states ••	525 (47%)

• includes 60 sophomore dual majors in totals

•• representing 28 states and 12 foreign countries

While PCA students are more alike than different from their "average college student peers," some notable differences are apparent when considering specific personality traits. These characteristics interact to form the dynamics of what we loosely call "talent".

Artists have been called "self-sufficient introverts". Our freshmen on the average tend to fit this description. The basic attitude toward life among our freshmen is toward production of change. They are considerably more prone to experiment and experience for themselves, than accept another's experience as valid for them. They are analytical, critical, and more questioning than accepting of what is traditional or established in the order of things. This attitude pervades everything: dress, work, family, society and their own behavior and self-concepts. They are self-sufficient, preferring their own decisions to those of a group; and are resourceful in finding their own ways and means of implementation.

The freshman women differ from the average college female population in several respects. They tend to be more reserved, detached and "cool". They are independent, stubborn or persevering and assertive in getting what they want. They are "hard to fool," opinionated and wary while being casual, natural, forthright and sometimes sentimental. What is "proper" gives way to what is felt is "real".

Testing also demonstrates freshmen to be intelligent in terms of abstract thinking and highly imaginative. Imagination expresses itself through high subjectivity and disregard of external worlds. Wrapped up in their own thoughts, inclined to disregard practicality or social necessities, disinclined to alter their ideas even when contrary to incontestable facts, imaginative people go their own way frequently puzzling others and themselves.

Finally, our freshmen vary as do all groups in the ways in which they perceive and relate to each other. Some are shy, some are bold; some trusting, some suspicious; some are relaxed and easy-going, others are tense and driven. Many are the serious, dedicated, non-nonsense workers and some are the lazy, "leave it to tomorrow" types. They are worriers and non-worriers, spontaneous and restrained, moody, happy, sad, angry, but throughout, students committed to the pursuit of art.

Enrolled upperclass students are given first option for available Student Residence accommodations. Remaining spaces are filled by new students. In the past few years, the residence has accommodated all but a few late students. However, we can never guarantee spaces and necessarily fill reservations in the order received. Students who can not be accommodated are responsible for acquiring their own housing. The Office of Student Affairs will advise and assist those who seek off-campus housing, but it does not inspect or guarantee an advertised listing.

About 66 percent of the undergraduates reside in the College Student Residence or in neighborhood housing.

Residence students live under the supervision of a Residence Director and upperclass student advisors while practicing self-government through their council and judicial board.

The co-educational Student Residence features apartment-type (with kitchen and bath) accommodations. Freshmen may request double or triple accommodations when filing their residence reservation form.

PCA has budgeted in excess of \$250,000 in grant aid for the current college year. It also contributes institutionally to the National Defense Student Loan and College Work-Study programs. CWS will be available only to upperclass and new transfer students.

PCA has no special application form for financial aid. Those wishing aid must file the Parent's Confidential Statement through the College Scholarship Service. Receipt of that form, after processing by CSS, constitutes an application for aid.

Our financial aid funds are limited and we cannot offer assistance to all applicants who demonstrate need. We urge you to investigate outside sources of grant and loan funds. Of special note are the State Guaranteed Loan programs; information may be obtained at your local bank.

Assistance in the form of grants, loans and jobs is awarded for an academic year and may be renewed annually. Award amounts are determined by financial need. Preference is given to applicants who demonstrate outstanding promise for success in PCA's curriculum.

Freshman and transfer applicants wishing consideration for aid should submit the Parent's Confidential Statement to the College Scholarship Service no later than February 1, 1972. The College's receipt of the PCS constitutes a financial aid application. If the PCS is on file, the Financial Aid Office will attempt to notify applicants of their aid awards by May 1, 1972.

In addition to funding its own grants and on-campus job program, the College participates in the National Defense Student Loan, College Work-Study and the Educational Opportunity Grant programs.

Awards may consist of grant, NDSL loan, employment or any combination of these depending upon family circumstances and availability of aid resources.

Students receiving awards from outside sources are obliged to notify the College of such aid. At no time can total assistance, including awards by outside sources, exceed the College's estimate of the applicant's financial requirements.

Scholastic Magazine Art Award

The College commits itself to four scholarships for winners of the National Scholastic Magazine Art Competition.

In keeping with our policy of awarding aid only to those who demonstrate need, we do not predetermine any fixed amount for these awards.

Scholastic Magazine Competition winners must file the PCS with the College Scholarship Service.

If there is need, the amount of the scholarship may range from \$200 to \$3,000, as determined by our analysis of the PCS.

Private art colleges occupy a less affluent position in higher education and must depend more heavily upon tuition income. We spend substantial sums on equipment and the maintenance of low student-faculty ratios so necessary to studio instruction. Therefore, the rising cost of instruction and other college service will be more directly apparent.

Cost projections leave little hope for relief in the spiral of annual tuition increases. Wise financial planning will anticipate increases at the very least equal to and occasionally greater than cost of living expenses.

	Resident Student	Commuting Student
Tuition and General Fee •	\$2300	\$2300
Variable Major Fee (average)	40	40
Dormitory apartment		
Triple	650	
Double	750	
Linen Service	35	
Board ••	450	
Art supplies and books •••	275	275
Commuting and lunch	—	325
• regardless of state residence		
•• estimate of board costs assumes		
the use of apartment kitchen facilities		
••• estimate of cost for freshman year,		
assuming no allowance for supplies		
which may already be owned.		
Supply costs in subsequent years vary		
according to choice of major program.		
Estimated annual expenses:		
(including personal maintenance)	\$3800-4000	\$3000-3300

First Semester 1971

New Student Registration
Freshman Orientation

First Semester Begins
Late Registration
Labor Day (no classes)
Last day for roster changes
Yom Kippur (no classes)
Thanksgiving Vacation
Evaluation-Examination Week
Fall Term ends

Mid Year Intermission

Monday, August 30
Tuesday & Wednesday, August 31 and
September 1
Thursday, September 2
Friday-Thursday, September 3-9
Monday, September 6
Thursday, September 16
Wednesday, September 29
Thursday & Friday, November 25 and 26
Monday-Friday, December 13-17
Friday, December 17

Monday, December 20, 1971 to
Friday, January 14, 1972

Second Semester 1972

New Student Registration
Second Semester Begins
Late Registration
Last day for roster changes
Spring Vacation
Evaluation-Examination Week
Spring Term ends
Commencement

Friday, January 14
Monday, January 17
Tuesday-Monday, January 18-24
Friday, January 28
Wednesday-Thursday, March 29-April 4
Monday-Friday, May 15-19
Friday, May 19
Friday, May 26

Pre-College Program, Summer 1972

First Session begins
First Session ends
Second Session begins
Second Session ends

Monday, June 19
Friday, July 14
Wednesday, July 19
Tuesday, August 15

Concerning the following:

Day College undergraduate,
Evening Division, and Pre-College
Program admission

Graduate programs and admission

Teacher Certification

Financial assistance and housing,
counseling, extracurricular activities
and student organizations:

Readmission, return-degree candidacy,
College regulations:

Registration, scheduling, recording,
transcripts, summer workshops:

Write to:

Office of Admissions

Graduate Admissions Office

Art Education Department

Office of the Associate Dean of
Students

Office of the Dean of Students

Office of the Registrar

Philadelphia College of Art
Broad and Pine Streets
Philadelphia, Pennsylvania
19102
(215) 546-0545



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Jonathon Mentor

Susie Salix
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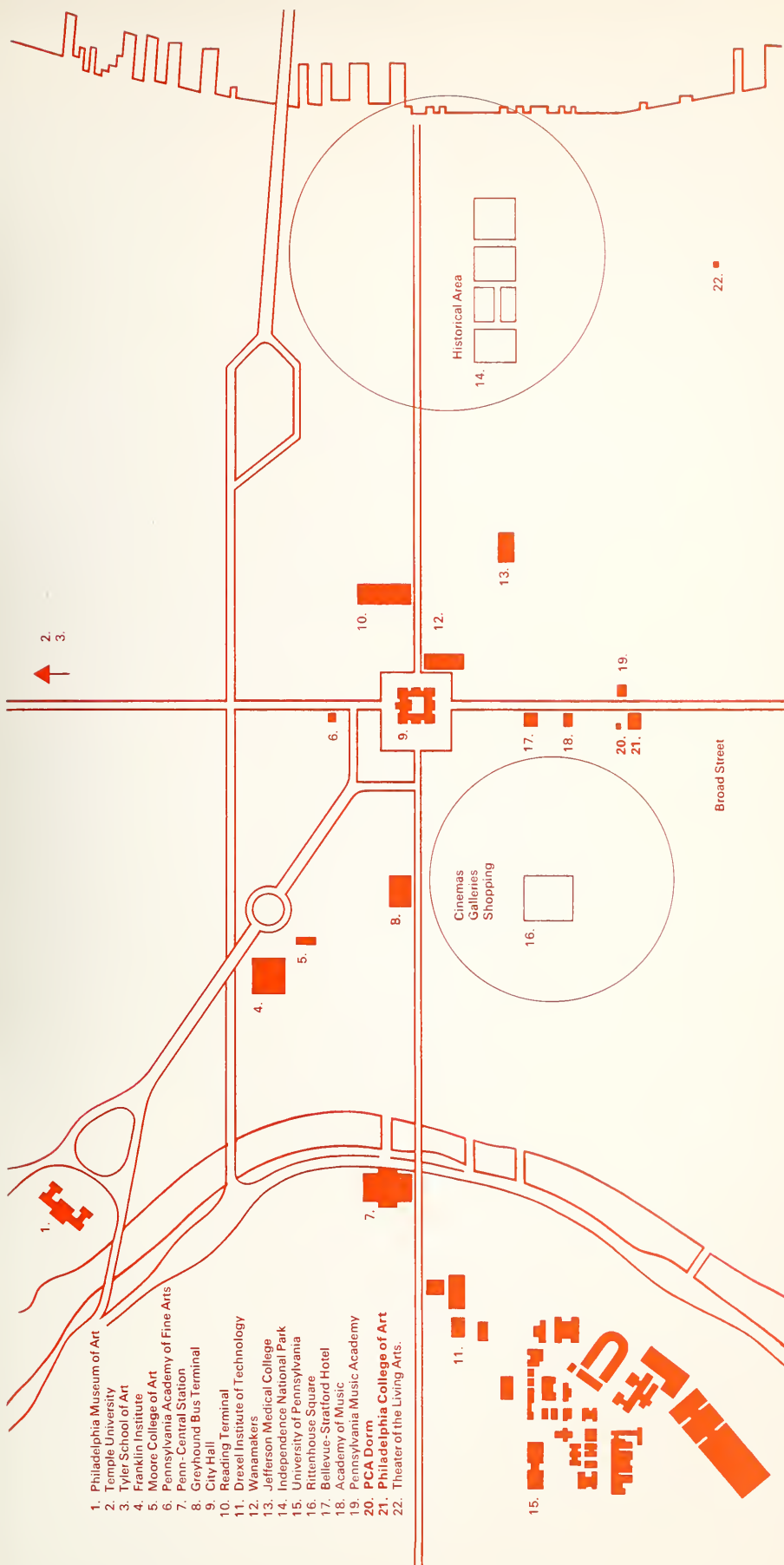
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Tom Bombadil



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Zetta Frazier



Editor: Kay Ransdell
Photogram Series: William Kovnat '73
Design: Kenneth Hiebert
Printer: Kraft Printing Co.
© 1971



1. Philadelphia Museum of Art
2. Temple University
3. Tyler School of Art
4. Franklin Institute
5. Moore College of Art
6. Pennsylvania Academy of Fine Arts
7. Penn-Central Station
8. Greyhound Bus Terminal
9. City Hall
10. Reading Terminal
11. Drexel Institute of Technology
12. Wanamakers
13. Jefferson Medical College
14. Independence National Park
15. University of Pennsylvania
16. Rittenhouse Square
17. Bellevue-Stratford Hotel
18. Academy of Music
19. Pennsylvania Music Academy
20. PCA Dorm
21. Philadelphia College of Art
22. Theater of the Living Arts.

15. **UNIVERSITY OF PENNSYLVANIA**

Cinemas
Galleries
Shopping

Historical Area

Broad Street

22. ■

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